

STRUCTURAL FUNCTIONS OF THE BODY IN THE QUR'ANIC STORY OF JOSEPH

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Abstract

The Qur'anic story of Joseph comprises a series of episodes confronting him with ordeals that involve different types of physical confinement. His brothers cast him into a well, the wife of Potiphar (Al-Aziz) locks him up in her house in an attempt to seduce him, and the authorities imprison him despite his clear guiltlessness. Moreover, the physical act of his family's prostration before him signals his rise to power and glory. Central to these events is the body, which is instrumental in knitting the whole narrative together. However, no critical attention has so far been devoted to investigating the role which the body plays in shaping the structure of this magnificent Qur'anic story. The present study aims at dealing with the unexplored point by examining the structural functions of the body in this regard. To achieve its objective, the study will present a structural analysis of the story, showing the mechanism by which the body contributes to its construction.

The approach which the study adopts is concerned more with the story's form than with its content, which has been the subject of copious theological interpretation. The study employs a framework of analysis based on the narratological insights of Daniel Punday and Claude Bremond. When combined, they provide an analytic tool capable of dissecting the story and revealing the structural nodes that the body creates throughout. According to this framework, the story consists of a number of elementary sequences knit together through "end-to-end" succession, a process in which the body plays a central role that takes different forms.

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الوظائف النبوية للجسد فى قصة يوسف فى القرآن الكريم

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ملخص

تتضمن قصة يوسف عليه السلام كما وردت فى القرآن الكريم العديد من المواقف التى تعرضه لمحن شتى يتخللها أنواع مختلفة من حبس الجسد. فأخوته يقذفونه فى البئر، وامرأة العزيز تغلق الأبواب لتقتنه عن نفسه، كما أن بعض أولى الأمر يلقون به فى السجن دون ذنب اقترفه. وبالإضافة إلى ذلك فإن حركة الجسد المتمثلة فى سجود أسرته تكريما له تستخدم للتعبير عن بلوغ أعلى مراتب السلطة والمجد. ويلاحظ أن للجسد دورا رئيسيا فى تلك الأحداث بل وفى نسج بناء القصة بأكمله. ومع ذلك لم يلق هذا الدور البارز للجسد أى اهتمام بحثى حتى الآن، ولذلك تسعى هذه الدراسة إلى سد هذا الفراغ من خلال تحليل الوظائف النبوية للجسد فى قصة يوسف عليه السلام. ولتحقيق هذا الهدف فإن الدراسة سوف تعرض تحليلا بنيويا للقصة يتجلى من خلاله الدور الذى يقوم به الجسد فى بنائها.

ويركز منهج الدراسة على شكل القصة وليس مضمونها، حيث أنه حظى بكم هائل من التحليل فى سياق علوم التفسير، ويقوم المنهج التحليلي للدراسة على الآراء السردية لكل من دانييل بندى و كلود برمون، إذ أن المزج بينهما يوفر أداة تحليلية فعالة تمكن من الغوص فى أعماق القصة وكشف الخيوط النبوية التى ينسجها الجسد فى كل جنباتها. وتكشف الأداة التحليلية المستخدمة أن قصة يوسف تتكون من عدد من الوحدات القصصية ترتبط وفق نمط محدد و ثابت ويتخذ دور الجسد فى نسجها أشكالا متنوعة.

The Qur'anic story of Joseph comprises a series of episodes confronting him with ordeals that involve different types of physical confinement. His brothers cast him into a well, the wife of Potiphar (Al-Aziz) locks him up in her house in an attempt to seduce him, and the authorities imprison him despite his clear guiltlessness. Moreover, the physical act of his family's prostration before him signals his rise to power and glory. Central to these events is the body, which is instrumental in knitting the whole narrative together. However, no critical attention has so far been devoted to investigating the role which the body plays in shaping the structure of this magnificent Qur'anic story. The present study aims at dealing with the unexplored point by examining the structural functions of the body in this regard. To achieve its objective, the study will present a structural analysis of the story, showing the mechanism by which the body contributes to its construction.

The approach which the study adopts is concerned more with the story's form than with its content, which has been the subject of copious theological interpretation. The study employs a framework of analysis based on the narratological insights of Daniel Punday and Claude Bremond. The following brief review of the above-mentioned insights would give shape to the analytic framework that the study opts for.

In his seminal book, *Narrative Bodies: Toward a Corporeal Narratology*, Punday seeks to redefine the narrative function of the human body. He attempts to establish a corporeal narratology, in terms of which the human body becomes a structural device and not simply one of the objects presented in a narrative. His endeavour comes as a reaction to what he considers an unjustifiable narratological disregard for the role of the body in narrative building. He maintains that this sore lack signals the failure of narratologists to integrate the body into the story-telling procedure: "Despite the excitement that the body has generated in literary and cultural criticism, it has had almost no impact on narratology [...] We have no corporeal narratology—no serious or sustained attempt to give the human body a central role with narrative" (Punday 2003, 2). He goes on to argue that the deficiency even applies to feminist and race-

related narratological studies, which are supposed to be deeply concerned with the body: "In neither feminist nor race criticism do we see a consistent articulation of the relationship between the bodies represented within a narrative and the way that narrative itself is constructed" (Punday 2003, 8).

Punday proposes a new approach to the body in order to eliminate this inadequacy. According to his suggestion, the body should no longer be regarded as an object "in the same category as chairs, desks and rocks" (Punday 2003, 3). Moreover, the kinetic behaviour of the human body should receive more critical attention. In other words, spatial, and not temporal, considerations should step into the focus of narratological inquiry. He emphasizes the superiority of the new direction of narrative analysis: "We might do better to treat narrative more as a matter of spatial movement than as a matter of temporal change" (Punday 2003, 14). The new approach in this light gives rise to a corporeal narratology which, he concludes, assigns the body a central role:

We can ask how the body is used as a component of stories, and can do so using traditional narrative elements like plot, character, and setting. A corporeal narratology pursued in this direction enriches these traditional terms for speaking about narrative, and provides practical analytic tools for categorizing stories and analyzing their effects. A corporeal narratology in this sense helps us to see the body in elements of the story where we may not have recognized it otherwise. (Punday 2003, ix)

Punday's above-quoted statement of his conception of corporeal narratology not only breaks fresh ground in the field of narrative investigation, but also indicates the need for a rereading of stories with a view to their employment of the body.

The second component of the analytic framework of the present study is Claude Bremond's conception of narrative sequences. Building upon Vladimir Propp's view of the "function" as the basic narrative unit, Bremond argues that three functions join to compose what he terms an "elementary sequence." Each function in the tripartite elementary sequence, he adds, represents a certain phase or stage in a process:

A first grouping of three functions creates the elementary sequence. This triad corresponds to the three obligatory phases of any process: a function which opens the process in the form of an act to be carried out or of an event which is foreseen; a function which achieves this virtuality in the form of an actual act or event; and a function which closes the process in the form of attained result. (Bremond 1996, 63)

There is an unprecedented measure of flexibility in the process that Bremond describes. Transition from one phase to another is amenable to narrative possibilities in the form of a number of alternatives. In other words, a function in the elementary sequence may or may not yield the intended result, as it may go on or off course. The range of possibilities which Bremond's conception opens is an important achievement. Therefore, it has drawn a generally positive response from critics. Jonathan Culler views it as a revisionist improvement upon Propp's approach: "Claude Bremond, in an attack that questions the notion of structure used in Propp's analysis, argues that every function should open a set of alternative consequences" (Culler 1975, 208). Fokkema and Ibsch argue that Bremond succeeds in generating variability within an invariable framework: "All conceivable functions are variables of the invariant functions of [Bremond's] most elementary sequence" (Fokkema and Ibsch 1995, 28). Shlomith Rimmon-Kenan believes that Bremond's contribution provides a dynamic analytic tool, because it "allows for the description of plots where the struggle with the villain, for example, does not always end in victory" (Rimmon-Kenan 1983, 22-3).

Drawing on the range of possibilities that his conception opens, Bremond describes three ways in which elementary sequences join to form a narrative. By virtue of its liability to narrative bifurcation, an elementary sequence launches a process either of amelioration or of deterioration, depending upon the move into or out of a satisfactory state. He uses the processes of amelioration and deterioration as the foundation of his description of the three ways of sequential combination. According to the first way, which he terms "end-to-end succession," processes of amelioration and deterioration follow each other in successive sequences to form a continuous cycle. In this case,

the last function in a sequence becomes the first phase or function in the following sequence. In other words, a process of amelioration in an elementary sequence leads up to a satisfactory state at its final stage, which requires a process of deterioration in the next sequence and so on. Bremond calls the second way "enclave," which means that a process either of amelioration or of deterioration does not reach its logical result because it is intercepted by an opposite process. The third is called "coupling," which means that two processes of amelioration and deterioration take place simultaneously, affecting two characters with different objectives. In other words, a process of amelioration affecting a certain character coincides with a process of deterioration affecting another (Bremond 1996, 64-5).

This view of sequential clustering provides an effective tool for analyzing the structure of different types of narrative in general and of the Qur'anic story of Joseph in particular.¹ It can effectively describe the structural construction of the story of Joseph, showing at the same time Punday's conception of corporeal narratology at work. When combined, they provide an analytic tool capable of dissecting the story and revealing the structural nodes that the body creates throughout. According to this framework, the story consists of a number of elementary sequences knit together through "end-to-end" succession, a process in which the body plays a central role that takes different forms. Flanking is a significant example of these forms. The story as a whole begins and ends with the kinetic act of prostration, which thus flanks its sphere of action with body movements. The first and last sequences are also flanked with body movements. A second form is the use of the body as the foundation of at least one function in each elementary sequence. A third is connectivity, which shows the body to interweave successive sequences. The following sequence-to-sequence analysis would shed more light on this manner of using the body as a vehicle for constructing the story.

The first elementary sequence in the Qur'anic story of Joseph begins with a satisfactory state, which is expressed in terms of body movement. Joseph has a vision of his glorious future status, which manifests itself in the prostration of heavenly bodies in honour of him. He is in a state of exhilaration when he tells his father, Jacob, about his vision: "Oh my father! I did see eleven stars and the sun and the

moon; I saw them prostrate themselves to me" (verse 4, 623-24).² The unmistakable promise of future exaltation which the vision foretells creates a happy opening scene.

Nevertheless, the happiness of the scene fades away as the sequence moves to its next function. There follows a process of deterioration that marks the dangers to which Joseph is exposed as a result of his envious brothers' machinations. The process begins to take shape with Jacob's sinister reaction to Joseph's relation of his dream. Although he is pleased with the promising revelation that Joseph is chosen by God for a great mission, he is afraid lest the vision should trigger his other sons' conspiracy. Therefore, he warns him not to tell them about his vision: "My (dear) little son! Relate not thy vision to thy brothers, lest they concoct a plot against thee, for Satan is to man an avowed enemy" (verse 5, 624).³ It is likely that Jacob is already in possession of some knowledge of his elder sons' jealousy. Morgan Reeves observes that he warns his son because "he seems to know that his other sons harvest ill will toward Joseph and offers protection" (Reeves 2011, 1). There is some controversy about Joseph's adherence to his father's advice, but his ten elder brothers' expression of the reason behind their resentment indicates that he acts on it. They do not mention the vision when they voice their jealousy, which they attribute to their bitter feeling that their father shows more affection for Joseph and his younger brother, Benjamin: "Truly Joseph and his brother are more loved by our father than we. But we are a godly body. Really our father is obviously in error" (verse 8, 625).⁴ It seems that they already have enough resentment to further the process of deterioration.

The process of deterioration is accomplished when Joseph's elder brothers translate their jealousy into a plan to get rid of him. They disagree about the nature of their plot, but they are all determined to remove him. Some of them go so far as to suggest killing him, but one of them musters up unanimous support for his less cruel view. He proposes the idea of throwing him into a well so that some travellers may pick him up. To carry out this plan, they plead with their father to allow Joseph to go with them to the desert, where he can play and enjoy himself. They finally succeed in overcoming

their father's hesitation and in executing their plot: "So they did take him away, and they all agreed to throw him down to the bottom of the well" (verse 15, 627).⁵ The act of casting Joseph into the well concludes the first elementary sequence, which is thus flanked with body movement in the form of prostration at its beginning and of body confinement by its end.

The structural significance of the above-mentioned scene of entrapment is further emphasized by its connective role in sequential combination. According to Bremond's conception, this scene serves as the first function in the next sequence. So, the body provides a structural node, because it is instrumental in the structural interlocking of the first two elementary sequences. The second elementary sequence, hence, begins with an unsatisfactory state that defines the next function. In other words, the second function in this sequence should take the form of a process of amelioration. Such a process counters the physical descent of the initial phase with the act of both physical and political ascent, which is carried out by a group of travellers. The water-carrier of the caravan lowers his bucket into the well for water, but lifts Joseph instead. He informs his fellow-travellers of the good news, and they all decide to sell the fine boy into slavery. Joseph ends up in the house of Potiphar, an official next only to the ruler of Egypt.

The process of amelioration thus comes to its conclusion, bringing Joseph to a debatable satisfactory state. The controversy is mainly due to the fact that the above-mentioned narrative description of this development is not often in keeping with its theological interpretation. For instance, Hamid regards Joseph's presence in Potiphar's house as a misfortune, because he "becomes a slave of low social status" (Hamid 2006, 3). But the Qur'anic evaluation of the event supports its narrative classification:

The man in Egypt who bought him said to his wife: "Make his stay (among us) honourable. Maybe he will bring us much good, or we shall adopt him as a son." Thus did we establish Joseph in the land, that we might teach him the interpretation of stories (and events). And Allah hath full power and control over His affairs, but most among mankind know it not. (Verse 21, 630-31) 6

It is clear that the Qur'anic text describes Potiphar's purchase of Joseph as a kind of empowerment. Hence, it corroborates the narrative view that the event is the culmination of an amelioration process.

The above conclusion helps not only to set the first phase of the next sequence, but also to cope with the narrative ellipsis at its centre. The third sequence begins with a satisfactory state based on Joseph's empowerment through his association with Potiphar. But the process of deterioration that should follow this phase in order to accomplish transition is missing, which creates a narrative gap. In other words, there is a narrative jump from the first function to the third, which shows how Potiphar's wife bolts the doors of the house in an attempt to seduce Joseph. This ellipsis condenses time, but imagination is needed in order to infer the process of deterioration that leads up to the seduction-attempt forming the final phase of the sequence. One can speculate that, during the omitted time, Joseph is closely observed by Potiphar's wife as he grows up and develops into a handsome young man. Her passion for him intensifies, but her advances do not meet an appropriate response on his part. This imagined process of deterioration can be a logical prelude to the violent scene of attempted seduction that closes the sequence.

It is noticeable that the body constructs the sequence, though its role does not receive due attention. For instance, Mieke Bal simply overlooks the body, and regards the house as the central factor in the whole episode:

It is inside the house that the event occurs, that [Potiphar's wife] "knows" because she "sees" Joseph's beauty. It is in the house that [...] she falls in love with him, tries to seduce him, slanders him, and then traps him. I consider the house a motivation, a near-actant. (Bal 2008, 36)

Bal not only overemphasizes the role of the house, but also attributes to it the function peculiar to the body. In fact, two body-related events move the episode forward and give it its shape. The first is that Joseph develops into a charming young man, who gradually generates an increasing passion within Potiphar's wife. The second takes place by the end of the sequence, when her passion so heightens that she tries to force him to submit to her desire. The body is thus the

real driving-force of the whole action in the episode, which shows the house to play only a peripheral part.

The formative role of the body also flows from this sequence into the next, interweaving their structure. The problem surrounding the body in the third sequence passes on to the fourth, where it is resolved through its agency. The first phase of the fourth sequence is an unsatisfactory scene, where Potiphar's wife attempts to seduce Joseph after shutting the doors of the house. The process of amelioration required to lead out of this predicament employs the body as its conduit. When Joseph finds her attack too dangerous, he rushes to the door in order to escape. But she runs after him, tearing the back of his shirt in the chase. They encounter her husband in front of the door, and the present threat to his virtue dissolves. Verse 25 presents body movement as a means of furthering the plot in a masterly manner:

So they both raced to the door, and she tore his shirt from the back. They both found her husband near the door. She said: "What is the (fitting) punishment for one who formed an evil design against thy wife, but prison or grievous chastisement?" (Verse 25, 633)⁷

The body in the above-quoted verse moves the action to a new stage, developing it in two ways.

Not only does the act of running save Joseph from entrapment, but it also helps to exonerate him from the false accusation that Potiphar's wife hurls at him. It enables him to put an end to the hazardous confinement imposed on him by the woman, who frantically produces a conclusive evidence of his guiltlessness by ripping his shirt from behind. The evidence proves its sweeping persuasiveness when Potiphar has to judge the conflicting claims of both Joseph and his wife. He carries out the advice of his wife's relative, who suggests that the position of the rip in the shirt should prove the truth of one of the two claims. According to this suggestion, a torn front means that she is right, while a rent back proves his innocence. When they find out that the shirt is torn from behind, they admit Joseph's guiltlessness. The body thus conducts the whole

process of amelioration, bringing the sequence to a satisfactory final phase that defines the beginning of the next sequence.

Nevertheless, the pleasant state that opens the next sequence is precarious. The scene of Joseph's exoneration does not eliminate the danger to his virtue mainly because of the irresoluteness of Potiphar, who does not resolve the problem properly. He simply asks Joseph to forget the matter, and urges his wife to repent of her sin: "O Joseph, pass this over. (O wife), ask forgiveness for thy sin, for truly thou hast been at fault" (verse 29, 634).⁸ There is no clear justification of his too lenient judgement. Stacey attributes it to the sensitivity of his position as a prominent official: "The Chief Minister, although clearly upset, was more concerned with covering up this affair. He did not want his good name and position to be sullied by a scandal" (Stacey 2008, part 4, 2). His relative weakness may also be an important factor that accounts for his failure to take appropriate disciplinary measures against his wife.

Potiphar's indecisiveness in this regard triggers a process of deterioration that uses the body as its vehicle. Being undeterred by an adequate punitive action after the exposure of her attempt to seduce Joseph, Potiphar's wife continues her pursuit of him. She uses female bodies in order to justify her unharnessed determination. This is related to her exploitation of the women of the city who talk about her infatuation with Joseph. She invites them to a banquet and gives them knives. Then she asks Joseph to enter the room where they are eating. When they see him, they are so fascinated by his beauty that they unwittingly slash their hands with their knives. The incident furthers the plot in two related ways. First, it encourages Potiphar's wife to threaten to force Joseph into submission to her purpose: "She said: 'There before you is the man about whom ye did blame me! I did seek to seduce him from his (true) self but he did firmly save himself guiltless. And now, if he doth not my bidding, he shall certainly be cast into prison and (what is more) be of the company of the vilest'" (verse 32, 635-36).⁹ Second, it brings some unidentified officials, who might be Potiphar and the husbands of the self-wounded women, to the conclusion that Joseph should be imprisoned for some time though he is completely innocent: "Then it occurred to them, after they had

seen the signs, that it was best to imprison him for a time" (verse 35, 637).¹⁰ Thus the process of deterioration, which moves forward through the agency of the women's bodies, culminates in the internment of Joseph's.

The scene of Joseph's imprisonment, which forms the first phase of the next sequence, builds upon the well-confinement event in the first sequence. It employs the body as a vehicle for developing the descent/ascent pattern that the first sequence initiates. The descent into the well leads up to a political ascent in the form of an association with the second highest official of Egypt. Similarly, Joseph's descent into prison brings about an advance on the ascent scale, launching him into a royal affiliation. However, Joseph plays a more active role in the progress of the latter process of amelioration that lifts him from the dungeon to high authority in alliance with the ruler of Egypt.

The part that Joseph plays in moving the latter process of amelioration towards the objective of royal association rests mainly on his knowledge of dream interpretation. This skill brings him to the attention of the ruler of Egypt with the help of a prison-mate who has experienced its effectiveness. While he is in prison, Joseph is asked to interpret the dreams of two prison-mates, who happen to be the royal steward and cupbearer imprisoned on a charge of plotting to kill their master. According to his interpretation, the King's steward will be executed, but the cupbearer will win back both freedom and royal favour. When his interpretation comes true, he succeeds in establishing a link to the royal court through the cupbearer's knowledge of his interpretive ability.

Like the water-carrier's bucket, Joseph's dream-interpretation capability frees his body from confinement. His opportunity comes when the King of Egypt has a disturbing dream, which shows seven fat cows and seven green ears of corn to be devoured by seven lean cows and by seven dry ears of corn respectively. The King asks his wise men for an interpretation, but they fail to satisfy him. The cupbearer then remembers Joseph, whom he visits in prison in search of an explanation of the King's dream. In his response to the cupbearer's request, Joseph presents himself not only as an excellent interpreter of dreams, but also as a resourceful administrator. In other

words, he provides the meaning of the dream as well as the practical measures necessary for coping with the hardships it foretells:

Joseph said: "For seven years shall ye diligently sow as is your wont; and the harvest that ye reap, ye shall leave in the ear except a little, of which ye shall eat.* Then will come after that (period) seven dreadful (years), which will devour what ye shall have laid by in advance of them—all except a little which ye shall have (specially) guarded. (Verses 47-8, 643)11

The King of Egypt implements Joseph's instructions, which save the country from the ravages of a devastating famine.

This success brings the process of amelioration to a satisfactory conclusion, helping Joseph to secure both physical and political ascent. His dream explanation and rescue plan so impress the King that he not only orders his immediate release, but also declares his desire to employ him. The Qur'anic comment on his ascent emphasizes his empowerment using the same words that describe his landing in Potiphar's house, but a significant development is also recorded: "Thus did we establish Joseph in the land, to take possession therein as, when or where he pleased. We bestow of our mercy on whom we please, and We suffer not to be lost the reward of those who do good"(verse 56, 646-47).12 It is clear that Joseph's empowerment by virtue of his connection with the King is coupled with freedom of choice, which he does not enjoy in Potiphar's house.

Joseph's exercise of this freedom gives the body-based construction of his story its full shape. He chooses an influential position, asking the King to put him in control of the granaries of the country: "Joseph said: 'Set me over the storehouses of the land; I am a good keeper, knowledgeable'" (verse 55, 646).13 His qualification for the job is clearly stated, but his motive is not. Stacey argues that he prefers this position because he "knew the trials about to face Egypt and he knew he was capable of averting the danger inherent in a time of famine" (Stacey 2008, part 6, 1). Another strong motive might be his desire to be reunited with his family by means of

influencing his elder brothers, who frequently come from Canaan to Egypt in order to buy grain. His actions, after he is granted his desired office, support the greater validity of the latter motive. In his capacity as the manager of the Egyptian granaries, he exerts mounting pressure on his brothers until he finally succeeds in bringing his whole family to Egypt. His reunion with his family creates the master scene that consummates the peculiar structure of the story. When they all arrive in Egypt, his parents and brothers show ceremonial respect by prostrating themselves before him. The prostration of his thirteen-member family at the end of the story corresponds to that of the thirteen heavenly bodies by its beginning. The scene in this manner concludes the story with the realization of the vision that opens it, thus flanking it with body movement. In other words, the structure of the story comes full circle on the basis of the body.

Notes

¹ Helmut Bonheim even argues that Bremond's conception can be applied to some Shakespearean plays:

The same claim can be made for the model of the French narratologist Claude Bremond, who offers us a very simple pattern of events [...] The Winter's Tale will serve to illustrate this model [...] The play, in other words, follows a version of the Bremond cycle, moving from stasis [a satisfactory state] to deterioration and then to amelioration and stasis again. (Bonheim 2000, 11)

2 إذ قال يوسف لأبيه يا أبت إنى رأيت أحد عشر كوكبا والشمس والقمر رأيتهم لى ساجدين. (الآية 4)

3 قال يا بنى لا تقصص رؤياك على اخوتك فيكيدوا لك كيدا إن الشيطان للإنسان عدو مبين. (الآية 5)

4 إذ قالوا ليوسف وأخوه أحب إلي أبينا منا ونحن عصبة إن أبانا لى ضلال مبين. (الآية 8)

5 فلما ذهبوا به وأجمعوا أن يجعلوه فى غيابت الجب وأوحينا إليه لتتبنهم بأمرهم هذا وهم لا يشعرون. (الآية 15)

6 وقال الذى اشتراه من مصر لامراته أكرمى مثواه عسى أن ينفعنا أو نتخذه ولدا وكذلك مكنا ليوسف فى الأرض ولنعلمه من تأويل الأحاديث والله غالب على أمره ولكن أكثر الناس لا يعلمون. (الآية 21)

7 واستبقا الباب وقدت قميصه من دبر وألفيا سيدها لدا الباب قالت ما جزاء من أراد بأهلك سوا إلا أن يسجن أو عذاب أليم. (الآية 25)

8 يوسف أعرض عن هذا واستغفرى لذنبك إنك كنت من الخاطئين. (الآية 29)

9 قالت فذلكن الذى لمتننى فيه ولقد راودته عن نفسه فاستعصم ولئن لم يفعل ما أمره ليسجنن وليكونن من الصاغرين. (الآية 32)

10 ثم بدا لهم من بعد ما رأوا الآيات ليسجننه حتى حين. (الآية 35)

11 قال تزرعون سبع سنين دأبا فما حصدتم فذروه فى سنبله إلا قليلا مما تأكلون ** ثم يأتى من بعد ذلك سبع شداد يأكلن ما قدمت لهن الا قليلا مما تحصنون. (الآيات 47 ، 48)

12 وكذلك مكنا ليوسف فى الأرض يتبوا منها حيث يشاء نصيب برحمتنا من نشاء ولا نضيع أجر المحسنين. (الآية 56)

13 قال اجعلنى على خزان الأرض إنى حفيظ عليم. (الآية 55)

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